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CANADIAN MOVING PICTURE

Digest

RAY LEWIS
EDITOR AND
PUBLISHER
FILM BLDG.
277 Victoria St.
TORONTO

THIRTY-THIRD YEAR OF PUBLICATION 1915-48

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STORAGE
ROUTE

Why Publicly Spank The Baby?

THE National Film Board is a Canadian Government-born and supported baby. Why should this baby continually be subjected to public spankings? Looking over its record of production and service, prior to the War, and during the War years, we have every reason to believe that it has produced excellent short subjects and that it has served Canada well.

It is our opinion that its "Canada Carries On" series is first class. It has had excellent distribution in Canada, through Columbia Pictures; and exhibitors in Canada have paid as much, even more, for this series, than they have paid for short subjects, equally as good, but which have been produced in Hollywood.

It might be a good idea for the Members of Parliament, who, on various occasions, make the National Film Board the subject of Parliamentary debate, to investigate other efforts, of a similar kind, which we have had in Canada, and which were sponsored and supported by Provincial Governments.

Years ago, we had, under the jurisdiction of a Farmer Government, in Canada, a series of Short Subjects produced in Ontario, headquarters in Toronto and at Trenton, for such production. A research of facts and figures would make the present National Film Board baby an angelic and economical child by comparison.

We are all interested, as Canadians, in having Canada on the screen, not only for the good of the people of Canada, but in the public interest. Thousands of Canadians do not know what they should know about Canada, how we live, what we do, what we produce, what we have in natural resources, what we import, what we export. Many of us know very little about any province, but the one in which we live. Thousands of new arrivals, and future citizens, can learn more quickly about Canada, through the Screen, than through any other form of information.

We must admit, that in the past we did not publicize the greatness, the growth, the potentialities of our country. Anyone, who has travelled across the United States, or in Europe, prior to the War years, will tell you that what the world knew about Canada was "null and void", and this goes for England, also. In England, it was not unusual to have what we would consider a quite enlightened person, tell a visiting Canadian, that we nearly froze to death, in snow-drifts, most of the time, that our next-door neighbors were Indians, that the RCMP rode through our streets like an army of Cossacks, that we have still not paid the bond-holders of the Grand Trunk Railway.

We do not know the facts about NFB expenditures, in relationship to production costs and revenue therefrom, we do not know if the National Film Board's operation is top-heavy with expenditures, but looking over the record of our Government, in connection with its Finance, we feel that the National Film Board is not spending this country's money extravagantly, wastefully, carelessly, unnecessarily. We feel that the operation of the National Film Board requires vouchers for expenditures, that someone in our Government examines these vouchers, and that no one is getting away with anything.

The National Film Board started operations from "scratch". The production of motion pictures is a big business, it is an expensive business. NFB's War Record is "tops". An investigation, by competent men, to save operational costs is a reasonable business consideration, but why not investigate, get the facts, get the figures before we blast and publicly spank our Baby?

—EDITOR

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
277 VICTORIA STREET · TORONTO

THE DICKEY BIRD TELLS YOU WHY "THREE DARING DAUGHTERS" IS FOR YOU!

"It's terrific at Capitol, N. Y., second best in 12 months—topped only by 'Hucksters.' It's doing great in all openings, too! Buffalo, Cleveland, Pittsburgh, Baltimore, New Orleans, Toledo rate with top M-G-M hits of the year!"

★

"It's something absolutely new, novel and different in screen musicals. Not in many years an entertainment so sparkling with charm, excitement and melody!"

★

"Technicolor at its best . . . revealing the lavishness aboard a luxury liner . . . the spectacle of exciting night club life . . . the exciting escapades of three mischievous daughters who try to block the romance of their beautiful, young, flirtatious, divorcee mother."

★

"A cast with unusual appeal. A New JEANETTE MacDONALD in better voice than ever. JOSE ITURBI in a real-life role, wait till you hear his boogie-woogie. JANE POWELL, rising young movie star, of radio and record fame . . . and many more."

★

"Bubbling with songs—12 to be exact and including the newest hit of the airwaves—The Dickey Bird Song. That's me folks!"

★

M-G-M's TECHNICOLOR MUSICAL!

"THREE DARING DAUGHTERS"

Starring

JEANETTE MacDONALD · JOSE ITURBI

JANE POWELL

with

Edward ARNOLD · Harry DAVENPORT

Color by TECHNICOLOR

Original Screen Play by Albert Mannheimer, Frederick Kohner, Sonya Levien, John Meehan

Directed by FRED M. WILCOX · Produced by JOE PASTERNAK

A METRO-GOLDWYN-MAYER PICTURE

"Jimmy Fidler gave it top rating on his nationwide broadcast!"

RAY PRESENTS

TORONTO'S new Mayor, the former Controller, H. E. McCallum, has the right idea in connection with a Tax on theatre admissions for the purpose of supporting Hospitals and Welfare. He does not believe that such Public Service should be supported through a Tax imposed on one particular enterprise. We are not surprised at his viewpoint, which is reasonable, logical and shows good business judgment. A Public Service which involves Hospitalization and Welfare is a National Service and should be provided for in a manner similar to other national services in the public interest.

Mayor McCallum expressed his viewpoint at a meeting of the Eglinton Progressive Conservative Association recently. He suggested that the Federal Government apportion two per cent of the sales tax for the purposes herein mentioned, and to give the various municipalities, which are centres for Hospital and Welfare Services, this two per cent to augment their present sources of revenue for these public services.

We are aware that Toronto, being a large hospital centre, and the largest city in Ontario, has many patients and needy cases to look after, in respect to Hospitalization and Welfare. We are aware that other municipalities have no Hospital facilities, and a few needy cases, therefore, the theatre tax by all municipalities, or through provincial taxation, is not meeting the need, or the situation in a businesslike fashion. Because any one of our provinces supports its hospitals and charities by such theatre taxation does not make such taxation right or just, in respect to the public, nor the Entertainment business.

DOLLAR-SAVING in Canada continues to make legislative questions and answers. It is evident that our Minister of Trade and Commerce, The Hon. C. D. Howe, is endeavoring to find a U.S. dollar-saving proposition which w ll prove acceptable in respect to the Motion Picture Industry, and the answer may be found in a stimulus to Canadian Film Production. England endeavored to promote a British Film Industry, not to save U.S. Dollars through its Quota Regulations, but for other British reasons. The British Film Industry went through many years of hardships before it managed to establish itself as a world-producing centre. The Quota was not the answer. The U.S. dollar-saving 75% Ad Valorem tax is quite another matter. It is not all pounds, shillings and pence, but a combination of British world propaganda and World Trade. Remember that the former Prince of Wales once said, "Trade Follows The Film".

It will take much more than the saving of film export dollars to solve the problems of Great Britain, which are many and varied. History-making is tough, how tough it is only those who live during such history-making periods know. A nation is no different than a single individual, neither can spend more than he earns and remain solvent. A condition of insolvency opens up the lid of Pandora's Casket and all the ills begin their dirty work. Imagine how much more such a condition is aggravated when it involves millions of people who make up a nation. A world of people are in a state of fermentation, it can but have two results, Reformation and Bread, or Revolution and Blood. There was never a greater need, than there is today, for patience, understanding and sanity.

J. ARTHUR RANK and John Davis are expected to come to Toronto for a series of conferences, after their arrival in New York. It is reported that there will be some important developments and announcements made. Meanwhile, effective as of March 2nd, is the co-ordination of Rank's publicity and public relations services, with James A. Cowan continuing to control public relations, in addition to being chief of advertising, and Archie Laurie is in charge of publicity and public relations in respect to Odeon exhibition. Both will occupy offices at 431 Yonge Street. Larry Graburn, director of advertising for Odeon Theatres of Canada Limited, continues in his present office. Paul Douglas also continues to direct Eagle-Lion publicity.

Canadian Film Weekly's Annual Poll of best pictures and stars, selected by exhibitors and Canadian critics, gave Columbia's "The Jolson Story", top position for Box Office. Samuel Goldwyn's R-K-O release "The Best Years Of Our Lives" was voted the best picture of 1947 by the critics. Bing Crosby is in first place for box office, voted by exhibitors, and James Mason was voted the best actor by critics.

Metro-Goldwyn-Mayer's "The Yearling" took second position. Ingrid Bergman was second to Crosby at the box office. The critics' second choice for best pictures was J. Arthur Rank's British production, "Great Expectations". Critics, also, gave Fredric March a second to James Mason.

Exhibitors did not select any British picture among the Ten Best Box Office, but the critics selected four British pictures among their best ten. Three big pictures included in the critics' poll, were not included in the exhibitors' poll, due to limited distribution as yet; these three were "The Best Years Of Our Lives", "Duel In The Sun", "Life With Father".

Ingrid Bergman and Gregory Peck were both listed in the critics and exhibitors ten best poll; "The Jolson Story" was also included in both critics and exhibitors poll. One hundred and fifty-one films were listed, exhibitors voted for 109 and critics for 71.

THERE are plenty of motion picture complaints in circulation at the present time; and exhibitors, producers and distributors are endeavoring to find out why business is dropping. Some blame the investigations, the anti-trust litigation, the Government's Divorce-Decree, some blame the Un-American Activities Committee, which created bad publicity, some claim the loss of foreign markets which reflects itself in indifferent production, some blame inflation, a shopping-mood public, some blame the war-cry, but the public blames the pictures.

I do not believe the public is entirely right, the pictures are not as bad as they are painted, they still present a plentiful supply of entertainment. It is not easy for adults with children in the home and with no maids to take care of the children, to leave home to attend a movie. The press has been headlining fires, and other tragedies, and "sitters" are scarce. It is necessary for thousands of mothers and fathers to make up their minds as to what night or two they can go out together, if they desire to attend a dance, or a lecture, or visit their friends. Going to the Movies together, two or three times a week, is a pastime of the past. Those who have maids, find that maids have their own ideas about staying home in the evenings to watch the children; they too, wish to go out.

(*Continued on Page* 8)

Toronto and District

By BILL PRESS

A FLURRY developed in figure-skating circles when the advertising appeared for "Dancing Blades", a short subject featuring Barbara Ann Scott, the triple-champion, who is still a simon-pure amateur in the ice sport. The film was produced by Audio Pictures Limited, Toronto, for the National Film Board, but the latter was not mentioned in the early advertising and it was pointed out that Miss Scott had been given the appearance of a professional in her billing.

A spokesman for the Canadian Amateur Figure Skating Association said a protest had been forwarded to film officials regarding the adopted method of advertising and to a theatre where the picture was being shown first-run. The protest had been made "as a matter of protection for Barbara Ann Scott" who had not yet returned from Europe at the time. "The situation has been corrected insofar as the theatre is concerned", the figure-skating official said, "the advertising copy being changed, including a reference to the fact that it is a National Film Board picture."

"No authority was given for the commercialization of her name," stated the skating representative, who intimated that word of the protest had been sent to New York so that any advertising would be correct insofar as Miss Scott was concerned.

* * *

The Kent Theatre on Yonge Street, near St. Clair Avenue, Toronto, is among the latest to offer dinnerware to lady patrons every Monday, Tuesday and Wednesday. Other recent premium theatres in Toronto include the Paramount and Doric on Bloor Street.

* * *

Larry Stephens, U-A publicity director, has returned to Toronto, after a three week stay in various Quebec cities and towns. He was busy exploiting "Henry V" in its many one day engagements. From all reports the campaigns and grosses were very successful.

* * *

Charlie Faith, revisor for Empire-Universal, some time ago, is following in the footsteps of his famous brother, Percy. He is at present leading his own orchestra, and his outstanding musical arrangements are presented in the typical Faith manner.

* * *

For his co-operative work for the Toronto Variety Tent, particularly in organizing the benefit hockey game at Christmas in aid of Variety Village, Conny Smythe, of Maple Leaf Gardens, was presented with a desk set by Chief Barker J. J. Fitzgibbons in behalf of the club.

General Motors of Canada, Oshawa, has provided color films in both English and French of the Marian Congress in Ottawa last June for the Roman Catholic Church. The 16 mm. prints will be shown for gatherings of religious organizations across Canada.

* * *

The sale of the assets of Paramount Kitchener Theatres Limited in accordance with the terms of Famous Players Canadian Corp. has been approved by the court and the Ontario Provincial Secretary, it was announced by N. G. Barrow, secretary. Preferred shareholders will receive $125 per share and the common stockholders $1 per share, this offer having been endorsed at a recent meeting of the shareholders in Toronto.

* * *

The Famous Players' Algoma Theatre at the Soo had a contest on the stage for local bachelors and bobby-soxers for prizes presented by seven merchants in connection with the engagement of "The Bachelor and the Bobby-Soxer".

* * *

The Ideal Theatre, Main Street, Toronto, suffered fire damage late at night to the extent of $1,500, according to the fire-department estimate. The blaze was confined to the section under the stage. Three persons in an apartment above the theatre were awakened before the fire gained much headway and ran to the street to give the alarm.

* * *

Michael Kirby of Toronto, former figure-skating champion under contract to M-G-M, has returned to Hollywood to start the making of a picture, apparently because of the considerable news about the Olympic, world and European competitions.

* * *

Manager Claude Hunter of the new Odeon Theatre, Peterborough, has effected a nice tie-up with Neill's shoe store for his recently-inaugurated Movie Club. The store donated $250 worth of merchandise prizes for club stunts and certificates are awarded so that the parents of winners can make use of credited amounts in purchases at the store.

* * *

The Capitol Theatre, St. Thomas, has started Saturday morning shows for juveniles, the program for which includes an amateur contest with eight participants who had previously been selected in auditions.

* * *

The Mayfair Theatre is the latest neighborhood house in Ottawa to adopt a give-away policy to boost attendance, the premiums being Iris-pattern glassware. Previous Ottawa theatres to announce premiums have recently included the Nelson, Linden, Rexy and Nola.

The Canadian Moving Picture Digest

Entered as Second Class Matter

RAY LEWIS - - - Editor and Publisher

BERT H. WILKES - - Associate Editor

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BILL PRESS.....Toronto, Ont.
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The Princess at Sault Ste. Marie conducts a prize game called "Stage-O" for patrons every Monday afternoon and evening. The theatre also regularly holds Sunday midnight shows.

* * *

Summer stock in Ontario resorts is coming back again this year after a considerable lapse of time. The park commission of Midland will sponsor a summer stock company, as one of the town's tourist attractions, under the direction of Jack Blacklock, a dramatic instructor in a local Toronto high school. Nine plays will be offered, at the rate of one a week, during the course of the season which begins in July. Another stock company will operate in the Bracebridge town hall. Members of the cast will include leading University of Toronto dramatists. The company will be under the direction of Mark Shawn.

* * *

Edward Farhood, formerly of Montreal theatres, has been appointed manager of the Grand at Sudbury a 20th Century Theatres unit.

* * *

Manager Fred Leavens made use of a loud-speaker outside the Circle Theatre, Toronto, to promote the engagement of "The Burning Cross". The sound had to be toned down, however, when it was found that the announcements travelled too far. He has also started a movie column in two district weekly newspapers.

* * *

Sam Shapiro, Warner booker in the Toronto office, has been promoted to office manager and booker with the same company's Calgary exchange.

* * *

Toronto was the scene of two Canadian premieres last week. "Shoe Shine", the Italian filmed Academy Award contender, released by Alliance Films, opened at the Royal Alexandra Theatre, at advanced prices. "Love On The Dole", the successful British film, starring Deborah Kerr, and released by Astral Films, opened at the Hollywood Dual Auditorium.

NFB Art Series Featured At International Cinema

Of interest to Torontonians is the news that the International Cinema will present the National Film Board's Canadian Artist Series. Formerly available only to clubs and organizations through public film libraries, these films depicting the lives and works of well-known Canadian artists, will be shown as added attractions to the Cinema's features.

First in the series will be "Primitive Painters", which opened Monday, March 8th, with the feature "Man About Town". Like others in the series, "Primitive Painters" is a two-reel short, photographed in koda color.

The remainder of the series will be presented with future feature films. They include "Klee Wyck", the life of the west coast artist, Emily Carr; "West Wind", which recreates the life of Tom Thomson; "Canadian Landscape", dealing with the colorful work of A. Y. Jackson; and "Painters of Quebec", a survey of the work of seven French Canadian artists.

Starry Cast Assembled For "Three Musketeers"

One of M-G-M's biggest all-star casts will reach the screen in the forthcoming Technicolor production of "The Three Musketeers".

Lana Turner will play the beautiful, Borgia-like Countess de Winter, one of the most exciting feminine characters in all fiction. She attempts to dethrone the King of France and to ruin the careers of the three musketeers in Dumas' classic adventure story.

Gene Kelly has been selected to portray the gay D'Artagnan. Romantic and swashbuckling, the role presents the star with his greatest acting opportunity and provides a distinctive departure from his usual song-and-dance assignments.

Athos, the philosophical and most dignified of the three musketeers, will be played by Van Heflin. This will be his second "costume" role and quickly follows his hit in "Green Dolphin Street".

June Allyson has been chosen to provide the romantic interest as Constance Bonacieux, lady-in-waiting to the Queen of France, and the girl who wins the heart of D'Artagnan. Her efforts to save her king and queen lead to her imprisonment and almost result in her losing her head on the execution block.

Character star Sydney Greenstreet will create the highly dramatic role of Richelieu, Prime Minister of France. Keenan Wynn has a rich comedy role as Planchet, the faithful lackey of D'Artagnan. Reginald Owen will play Monsieur Bonacieux.

Other big-name players are now being tested by the director, George Sidney, and the producer, Pandro S. Berman, for the remaining top parts in "The Three Musketeers".

THEATRE DESTROYED BY FIRE

Damage estimated at $150,000 was done February 29th when fire destroyed the Rex Theatre at Flin Flon, Manitoba. It was the worst blaze in the history of the northern Manitoba mining town. The theatre was unoccupied at the time, although manager Sol Nathanson, who was eating at a nearby restaurant, had intended on his return to start preparations for the usual Sunday midnight show.

Mr. Nathanson had living quarters in the theatre building. He estimated loss of $500 in personal belongings.

Seating capacity of the theatre was 500.

The fire was blamed on a defective chimney by E. H. Houston, Winnipeg, assistant fire marshal, who conducted an investigation.

NOVEL WINS M-G-M AWARD

A novel by Esther Forbes, tentatively entitled "The Running of the Tide", has won the semi-annual Metro-Goldwyn-Mayer Novel Award, it was announced by the motion picture company. The Award carries with it a minimum of $150,000 to the author with a possibility of $250,000 contingent upon sales, plus an additional $25,000 should the book win the Pulitzer Prize. Motion picture and allied rights belong to M-G-M.

"The Running of the Tide" is a story of Salem, Mass., in the early nineteenth century. It will be published by the Houghton-Mifflin Company, which will receive $25,000 from M-G-M on publication.

Esther Forbes, a resident of Worcester, Mass., is the author of "Paul Revere and the World in Which He Lived"; of the following novels: "O Genteel Lady!", "A Mirror for Witches", "Miss Marvel", "Paradise" and "The General's Lady"; and of three juveniles, "Johnny Tremain", "The Green Kitten" and "America's Paul Revere". She comes of pre-Revolutionary stock on both sides, and one of her ancestresses died in Cambridge jail under accusation of witchcraft. Her descendant dealt with this period of New England history in "A Mirror for Witches".

The Metro-Goldwyn-Mayer Award was first won in 1944 by Elizabeth Goudge's "Green Dolphin Street", which has been produced on the screen this year with Lana Turner as the star. In 1945, the Award went to "Before the Sun Goes Down" by Elizabeth Metzger Howard and in 1946 to "Return to Night" by Mary Renoult. This year the Award was made semi-annual and "Raintree County" by Ross Lockridge, Jr., was the winner for the first half of 1947, with a special award to "About Lyddy Thomas" by Maritta M. Wolff.

Cash Prizes Offered In "T-Men" Contest

Cash prizes of $250.00, $150.00 and $100.00 will be awarded to the three managers of Canadian key situation first-run theatres whose advertising, exploitation and promotion campaigns for the thrill-packed Eagle Lion (Hollywood) release "T-Men" are adjudged best, it was announced by David Griesdorf, president and general manager of International Film Distributors Limited, through which company the Edward Small production is being released in Canada.

Chosen the film of the week by Life Magazine and performed on th Lux Radio Theatre, "T-Men", starring Dennis O'Keefe, is a fast moving story based on actual cases from the files of the U.S. Treasury Department.

This is a key situation contest only, covering first-run theatres in Toronto, Hamilton, Windsor, London, Ottawa, Montreal, Quebec, St. John, Halifax, Moncton, Winnipeg, Regina, Saskatoon, Moose Jaw, Calgary, Edmonton, Lethbridge, Victoria and Vancouver.

No fancy entries are necessary and costly and time-wasting "gingerbread" decorations are not encouraged, Mr. Griesdorf emphasizes. Showmanship only counts.

The Canadian "T-Men" Campaign Contest ends April 15th and all entries must be in the campaign contest offices not later than May 1st, 1948. Judges will be announced later.

"The Search", Final Title Of Film Produced Abroad

"The Search" has been decided on by Metro-Goldwyn-Mayer as the final title of its new picture, of which the cast is headed by Montgomery Clift, Aline MacMahon, Jarmila Novotna (of the Metropolitan Opera Company) and Wendell Corey.

"The Search" is the first M-G-M feature film to be produced abroad with American stars and director since the war. It was directed by Fred Zinnemann, director of "The Seventh Cross" and other successful American pictures, and was produced for M-G-M by Lazar Wechsler, the producer of "The Last Chance".

A large cast, mainly non-professional, supports the headline players in "The Search", which was tentatively called "Marked" until the change of title. Most of the exterior scenes wre filmed in and around Nuremberg, Munich, Wurzburg and Frankfort. It is the first feature picture to be photographed in the American zone of occupied Germany.

HOUSE RECORDS BROKEN

Box office returns for "Sleep, My Love" broke the house record at the Rex Theatre, Regina, Saturday, February 28th. A year ago on Good Friday. "The Jolson Story" broke the previous record for the Rex, set almost a year prior to that when "Spellbound" played in March, 1946.

The Boxoffice Bells Are Ringing for the RIVOLI!

WORLD PREMIERE

March 16 for Broadway's Famous Long-Run House!

JESSE L. LASKY PRODUCTIONS, Inc.
presents RUSSELL JANNEY'S

THE MIRACLE OF THE BELLS

Starring

FRED MacMURRAY · Valli · FRANK SINATRA

with LEE J. COBB · HAROLD VERMILYEA

Produced by JESSE L. LASKY and WALTER MacEWEN · Directed by IRVING PICHEL · Screen Play by BEN HECHT and QUENTIN REYNOLDS

Released through RKO RADIO PICTURES, Inc.

Exchanges Aid Theatres In Exploiting Pictures

By SAM GLASIER
Publicity and Advertising Representative, 20th Century-Fox Films

To-day we are not only faced with the urgency of doing an even better showmanship job than we have ever done, but we must do it in line with reduced and vitally necessary economies, brought about by conditions which all of us are familiar.

In meeting this challenge, I want to tell you what this company's advertising, exploitation and radio department has planned and how we propose to help exhibitors sell our product to the public.

In the second of our series of articles dealing with exploitation and showmanship, Sam Glasier shows how distributors aid exhibitors in exploiting a picture, by means of their long range pre-selling campaigns and other promotional tie-ups. Exhibitors, by working closely with distributors, will get a great deal of help, which ultimately means greater box office receipts.

Preceeding our local campaigns, each one of our pictures will receive a long-range, full-scale, national pre-selling campaign, which will be aimed to hit the largest amount of theatre-going public, and to create the largest amount of word-of-mouth publicity possible.

National consumer magazines, motion picture and fan magazines, syndicated columnists, feature syndicates, radio programs and commentators, and trade publications will be fed stories, special art, and publicity angles months in advance. To further condition public interest, the intensity of this pre-selling job will be stepped up as the picture approaches its release date. We plan to continue making teaser trailers using popular celebrities. We plan to hire top artists to create paintings for our national ads and bill-boards.

For our local campaigns, we are going to concentrate first and foremost on four things: the screen, the lobby, the newspaper, the radio. Only when all four of these have been serviced completely and creatively will we go into other local campaign facets.

Creative ideas for the sale of our pictures to the public are also part of our plans. It is the intention of this company to lead in the improvement of the advertising code and in ensuring the observance of honesty and true representation in motion picture advertising. It is a compelling duty that we protect the public from dishonest, obscene or otherwise offensive advertising material and to build good public relations for the industry.

This is not only a public duty, but it is also common sense. It will help campaigns, it will help pictures, and it will help sell tickets, because a misinformed or hostile public will not buy tickets or support a discredited industry.

It is essential, for local campaigns that we start two to three weeks in advance of an opening date, so we can insure that our trailer is on the screen, that proper accessories are in the lobby, and that the newspaper, advertising and publicity campaign is set. Quick dates are the ruination of planned campaigns.

Our field staff will pay more frequent visits into their territories to work with exhibitors, and learn of general conditions and developments that they may arise from time-to-time. We are going to make it a definite part of our job to put ingenuity, enthusiasm and showmanship to work.

Likewise, we would like to hear regularly from exhibitors, circuit or independent, regarding promotional ideas and successful campaigns. It is our intention to pass these along to other situations and give the originator full credit. We feel by the inter-exchanging of these ideas it will rapidly develop to the mutual advantage of everyone concerned.

The exhibitor is interested in what's coming in the months ahead. He wants to know what he can look forward to. Our plans are laid to keep him fully informed.

We have released recently the following important pictures, "Gentleman's Agreement" and "Captain From Castile". In addition to these, we are working on all the remaining campaigns for our releases through 1948.

By reading about the publicity plans for these major productions you will be in a better position to exploit them to the fullest, when they play your theatre.

"Gentleman's Agreement"

I am sure we all agree that "Gentleman's Agreement" is truly a great picture in every sense of the word.

There are two ways of selling "Gentleman's Agreement", first, direct to the general public as a most superbly produced, directed and acted motion picture, and playing up its great love story, as well as its outstanding cast.

Second and privately, to the organizations interested in the subject matter. However, and this is highly important, the selling to these organizations is to be done away from the general public and without their knowledge. We have handled this second phase of the national selling job in such a manner that these organizations will help us sell the picture as great entertainment and not try to adopt it as a means to their own end.

In Toronto, "Gentleman's Agreement" opened its premiere Canadian engagement at the Tivoli and Eglinton Theatres. At the present time, after one week's playing time, it has broken all existing house records. It is expected to remain for a very extended engagement. Prior to the opening, a very extensive campaign was undertaken by 20th-Century Fox, working in co-operation with the managers of both theatres.

A few highlights from the Toronto campaign will show what can be done by theatre managers working in conjunction with the distributor. Besides the regular newspaper campaign which started many weeks in advance, radio spot campaigns intensely covered the territory under consideration. Leading opinion makers in various organizations were in attendance at private screenings. Their letters and comments aided in creating attention to the merits and entertainment value of th picture. The press, radio, magazine, labor and others, attended special showings and publicized the picture in their various mediums. In addition labor, religious and other far-sighted groups sent special letters and mailings to their various members, at no expense to the theatre or the exchange. The result, as stated above, was terrific box office and unprecedented grosses.

"Captain From Castile"

"Captain From Castile" is one of the greatest pictures ever produced by 20th Century-Fox. "Captain From Castile" had a tremendous circulation as a book property. We have already scheduled an intensive national advertising campaign that will pre-sell both the public and the exhibitors.

Six months ago we were the first motion picture company to go into an entirely different and new medium, a direct publication to program planners in all woman's clubs of America.

Through this publication, "Agenda", which is a quarterly magazine reaching 35,000 program planners of separate women's clubs, we published a special eight-page insert and program guide built around "Captain From Castile". As a result practically every women's club in this country has already held a study group and general meeting on this picture.

We have now in work similar fashion tie-ups to those which have proved so successful on "Forever Amber".

We are preparing a special exploitation album of Al Newman's "Captain From Castile" score. We anticipate a minimum sales of at least 50,000 of these albums, plus the widespread display and exploitation effect the sale will give us in music stores, and radio programs.

From all the above you will realize that 20th Century-Fox is 100% plus behind every exhibitor with publicity and exploitation. We sincerely trust that every exhibitor will take every advantage of these important services which will greatly aid in increasing exhibitors' box office receipts.

« Capital Story »

By WILL McLAUGHLIN

GIVE-AWAYS are back again in this district — and how! No uptown first-run theatre, so far, is offering "a beautiful 54-piece dinner set virtually free to the ladies". The Westboro Theatre, in the near-by town of the same name, was the first to reintroduce crockery, glass and flatware premiums, and others in the city quickly followed. The Nelson, a comparatively new theatre on Rideau Street; the Rialto, on Bank Street; the Linden, in the east end; and the Rexy and Nola, neighborhood houses in the west end, are now featuring "give-aways" above their feature pictures in daily newspaper displays. As the man who operates a shop says: "We should start giving away motion pictures with our dinnerware".

* *

Ray Tubman, manager of the Capitol Theatre, is on his way home from a vacation in Miami. Ray, accompanied by Mrs. Tubman, is returning via motor car and will probably be telling us what a grand trip he had before this item reaches the "Digest" Capital Story column.

* * *

A color film record of the Marian Congress held in Ottawa early last Summer was viewed, by a thousand or more members of the Roman Catholic clergy and laymen, for the first time since the official visual record was completed. The film was shown three times during the day to take care of the large number wishing to see it. Archbishop Vachon of Ottawa, was prsent during one of the showings. His Eminence spoke briefly, thanking General Motors of Canada for producing the film and for providing automobiles for visiting prelates during the Congress. The Marian Congress documentary has a complete commentary in both English and French and copies are now available to religious and lay organizations across Canada. The previews were held at the Elgin Theatre through the courtesy of 20th Century Theatres, and manager "Ernie" Warren.

It is a good thing that Canada's dollar saving policy in regard to the importation of Hollywood films was settled by Mr. Abbott before that new movie company in Montreal announced with considerable fanfare, that its first production was brought in after only "10½ days of its original 12 day shooting schedule". The making of a quickie in record-breaking time could easily have prolonged federal government discussions and led to possible unfair restrictions against our screen's major source of supply if the news had reached Parliament Hill before our Finance Minister had announced an amicable settlement of a very simple problem in supply and demand. Mr. Abbott, and his official and gratuitous advisers, have at last been convinced of an obvious fact to anyone who has ever given a thought to the economical difficulties of motion picture production. Pictures with Canadian stories, backgrounds, Canadian artists and technicians will be made in Canada when, and if, a profitable market is found for them.

* * *

Saw in Bill Press' Digest column that Tom Montague has become manager of the Community Theatre, Toronto. Last time we saw Tom he reported doing nicely with his cleaning (in your own home or office) and dyeing business. But as the guy says: "there is no business like show business".

* * *

Mayor Stan Lewis' 14th leap year birthday drew a capacity audience of personal friends to the Capitol Theatre. The program, staged by the Ottawa Knocker's Club in aid of its work on behalf of shut-ins, included a long list of local artists as well as imported "names", the latter including Bob Redfern, Toronto comedian. Missing, from this year's birthday party was the genial presence of Mayor Lewis' life-long friend and originator of the Leap Year affair, manager Ray Tubman of the Capitol Theatre, but Ray was kept posted on the party's progress during his absence in Florida.

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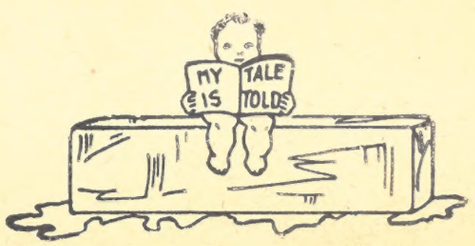
RAY PRESENTS

(*Continued from Page 3*)

The present cost of living is no help, and if it is true that ours is a dime business, that the bulk of our patronage comes from the lower-bracket wage-earners, it is equally true that with these, it is, today, a case of feeding the family, housing the children, clothing them, or spending a dollar on the movies. Which do you think should come first?

Between you and me, the good movies, the outstanding pictures still are box office, but since there are not a sufficient and steady supply of these, the theatres, producers, distributors and the public suffer, the latter, the least of all, as they can stay home.



Maritime News

By A. L. FAIRWEATHER

NOT only have the City theatres had careful fire inspections once but — recently they have been visited by the Provincial Fire Marshal, as well as officials from the Censor Board, following the inspection by local fire inspectors. Trailers are constantly displayed on all screens giving emergency exits and precautions to be used in any emergency. Theatre managers state they are glad of all these precautions and have faithfully complied with all orders for further care.

* * *

Ivan Haley, the very popular manager of the Mayfair and Dundas Theatres, Dartmouth, N.S., was returned as a City Councillor by acclamation recently. Mr. Haley is noted for his interest and support of all Civic and Community affairs.

* * *

Aubrey Sprague has severed his partnership connections with his brother, Leslie Sprague, and is now proprietor of a restaurant, "The Palms", in Fairville, N.B. With Mrs. Sprague he has now opened a Ladies Dress Shop in Fairville. Aubrey was formerly operator at the Regent Theatre and at the Sprague's own theatre at Saint George, N.B., as well as being in the business of theatre supplies with his brother.

* * *

Jack Bellamy of International Films is enthusiastic over "The North West Stampede" as well as about "T-Men" which opens at the Capitol, Halifax, in April. "Red Stallion" is still doing terrific business and had splendid showings at the Imperial, Moncton and Vogue, Sydney, N.S.

* * *

"Crossfire", the R-K-O anti-intolerance film, opened at the Capitol Theatre, Saint John, last Monday. Members of all Jewish Societies were contacted by a circular letter as well as heads of Service Clubs and the I.O.D.E. and other women's organizations.

* * *

H. Mathers of Empire-Universal, reports that the technicolor film "Slave Girl" did exceptionally well at the Casino, Halifax, and at the Capitol, Moncton, N.B. It will be shown at the Capitol, Saint John, the middle of March for four days.

* * *

The Rotary Club of Sackville, N.B., sponsored the showing at the Imperial Theatre, of "Great Expectations" netting a profit of $483.75. During the four showings in Sackville it is estimated that 1,340 people saw this fine picture. The proceeds from the Rotary showing are to be given to the Sackville Memorial Hospital Nurses' Home.

Mrs. Gertrude Johnston, the popular cashier of the Capitol Theatre, Saint John, has been ill with a severe cold and has been absent from the theatre for some weeks. Mrs. Johnston is in her fifteenth year with the Capitol.

* * *

Theatre managers in Saint John have been pleased to receive official letters from I.O.D.E. Chapters thanking them for the English programs shown. The Capitol Theatre, Saint John, was especially thanked for having interrupted the picture policy to allow the Donald Wolfit Players to produce Shakespeare's plays.

* * *

Mitchael Franklin of the F & H Theatres has returned to Saint John from a visit with his parents at Miami Beach, Florida.

* * *

Among theatre managers, there is an impression that too many films of a murderous or physchological nature are being shown, and that audiences are expressing a preference for more pictures of a family and cheerful nature. There has been a wave of murder pictures recently and while they are well-attended the tendency is deplored.

In Saint John recently were Harold Gaudet of the Capitol, Summerside, P.E.I. and Victor McLaughlin of the Opera House, Newcastle, N.B.

* * *

David Brager of Saint John has been appointed salesman for Cardinal Films, who distribute through International Films in this territory. Mr. Brager was formerly with B & L Theatres. Harry Kaufman, Toronto, was in Saint John and made the appointment.

* * *

M. Komar, Warner Bros. manager at Saint John states that "My Wild Irish Rose" is doing exceptional business all over this territory and is showing in all the key situations.

* * *

The Film and Theatre bowling enthusiasts had their first social party of the season at the Community Theatre, West Saint John, with the manager, Walter R. Golding, as their genial host. Mr. Golding had arranged for a picture to be screened and for games and contests to be enjoyed, for which prizes were presented, following which refreshments were served. A vote of thanks was passed, by the members, to Mr. Golding for the enjoyable evening.

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Vancouver News

By JACK DROY

THE current wave of sex crimes in Vancouver is causing great concern and theatre managers are ever on the alert for molesters in their theatres. One such character got more than he bargained for in the Strand Theatre, last week, as the 11-year old child he offended reported the incident to Jack Randall, Strand manager, who approached the man with a view to questioning him, but he made a dash for freedom whereupon a fight ensued between the two out on the street. In short order the would-be-molester was subdued and held for the arrival of police. In Court, next day, he pleaded guilty and drew the maximum penalty, six months in the prison farm. Sex crimes have been a problem out here on the Pacific coast, and many complaints are made to the theatre managers by the mothers of juvenile patrons attending matinee performances.

* * *

Sam Lambert, B.C. manager for Hanson 16 mm. exchange, who are now handling religious 16 mm. subjects, reports a firm demand from churches and other organizations for this type of film, and Lambert, who is now away covering Alberta, is really sold on this branch of distribution.

* * *

Russell McTavish, former owner of the Cambie Theatre, Vancouver, now an Odeon unit, is now operating an Auctioneer and Appraising business in Victoria. Ralph Calladine, old-time Victoria exhibitor, who sold out his Plaza and Rio Theatres to the Odeon circuit, is now the owner of one of Victoria's best apartment blocks. Both boys are still very interested in show business, and were guests of Odeon at the opening of their new deluxer in the Capital City. Henry Morton from Winnipeg, an Odeon partner, was also in Victoria for the theatre opening, and the reception held at the Empress Hotel.

* * *

The decision of M-G-M to release 16 mm. films in the Dominion shortly is of great interest to the managers of the various 16 mm. exchanges in Vancouver. The film company who distributes them will be able to scoop the rest of the exchanges in the narrow gauge amusement field.

* * *

The lieutenant-governor of British Columbia, The Hon. C. A. Banks, held a private dinner at government house, prior to the opening of the new Odeon Theatre, Victoria. Guests included L. W. Brockington, Chairman of the Board of Directors of Odeon Theatres; George Peters, assistant to the President; and Howard Boothe, B.C. district manager, of Odeon, and other prominent B.C. citizens in the Capital City for the theatre opening.

Hymie Goldin, Gaumont-Kalee's chief engineer, was in Victoria to supervise the new Odeon Theatre's installation of two new model G-K projectors and sound equipment which are the first in Western Canada. Marvin Thoreau, B.C. Gaumont-Kalee manager and Shirley Wilson were busy equipping the new house.

* * *

Helen Balaski is the new head usherette at the downtown Capitol. Local theatres do not find it so hard to get usherettes, cashiers and doormen — the difficulty is to get them to stay on the job. The turnover is more of a problem to the all-day houses than in the neighborhoods. The new union, recently organized, might be able to keep the theatre staffs on more of a permanent basis, exhibitors hope.

A check-up here shows comparatively few theatres are using the radio to get their pictures over. Exhibitors have been flooded by requests for tie-ups over the air, involving the giving of free tickets but are not keen on the idea. The Nabob show, "Harmony House" from the stage of the Orpheum Theatre, is the only worthwhile show here.

* * *

The award for spreading Vancouver's charms in 1947 was won by "Harmony House", radio and stage show, which has been broadcast from the Orpheum Theatre stage for the past 5 years. Fred MacDowell is the producer of the show. The shield was given by Vancouver Tourist Association and is given yearly for the best advertising campaign in Vancouver's interest.

Trans-Canada Showing

Use This Information As Your Guide On Release Dates

TORONTO

CAPITOL-VICTORIA
"I Love Trouble" (Col.), with Franchot Tone and Janet Blair. Also "The Son of Rusty" (Col.), with Ted Donaldson and Tom Powers.

EGLINTON-TIVOLI
2nd week. "Gentleman's Agreement" (Fox), with Gregory Peck, Dorothy McGuire and John Garfield.

FAIRLAWN
"Nicholas Nickleby" (E-L), with Cedric Hardwicke and Stanley Holloway.

IMPERIAL
"The Swordsman" (Col.), Technicolor, with Larry Parks and Ellen Drew.

LOEW'S
"Cass Timberlane" (M-G-M), with Spencer Tracy and Lana Turner.

SHEA'S
3rd week. "Captain From Castile" (Fox), Technicolor, with Tyrone Power and Jean Peters.

UPTOWN
"A Double Life" (U-I), with Ronald Colman and Signe Hasso.

MONTREAL

CAPITOL
"The Exile" (U-I), with Douglas Fairbanks, Jr., and Maria Montez.

IMPERIAL
"Black Gold" (Mono.), Cinecolor, with Anthony Quinn and Katherine DeMille. Also "King of the Bandits" (Mono.), with Gilbert Roland and Angela Green.

LOEW'S
3rd week. "The Secret Life of Walter Mitty" (Goldwyn-R-K-O), Technicolor, with Danny Kaye and Virginia Mayo.

PALACE
2nd week. "Call Northside 777" (Fox), with James Stewart and Helen Walker.

PRINCESS
"Her Husband's Affairs" (Col.), with Franchot Tone and Lucille Ball. Also "Devil Ship" (Col.), with Richard Lane and Louise Campbell.

SNOWDON
"The Root Of All Evil" (E-L), with Phyllis Calvert.

SAINT JOHN

CAPITOL
"The Unsuspected" (W-B), with Claude Rains and Joan Caulfield.

MAYFAIR
"Gallant Journey" (Col.), with Glenn Ford and Janet Blair. Also "How Do You Do" (Int'l), with Bert Gordon.

STRAND
"Ramrod" (U-A), with Joel McCrea and Veronica Lake.

WINNIPEG

CAPITOL
"Song of Love" (M-G-M), with Katharine Hepburn, Paul Henreid and Robert Walker.

GARRICK
"Christmas Eve" (U-A), with George Raft, George Brent and Joan Blondell.

METROPOLITAN
2nd week. "The Great Waltz" (M-G-M re-issue), with Luise Rainer and Fernand Gravet.

ODEON
"Jassy" (E-L), Technicolor, with Margaret Lockwood and Patricia Roc.

RIALTO
"Monsieur Verdoux" (U-A), with Charles Chaplin and Martha Raye.

CALGARY

CAPITOL
"Captain From Castile" (Fox), Technicolor, with Tyrone Power and Jean Peters.

GRAND
"Body and Soul" (U-A), with John Garfield and Lilli Palmer.

PALACE
"Albuquerque" (Para.), Cinecolor, with Randolph Scott and Barbara Britton. Also "Jungle Flight" (Para.), with Robert Lowery and Ann Savage.

VANCOUVER

CAPITOL
3rd week. "My Wild Irish Rose" (W-B), Technicolor, with Dennis Morgan and Andrea King.

HASTINGS
"Marked Woman" (W-B re-issue), with Bette Davis and Humphrey Bogart. Also "Dust Be My Destiny" (W-B re-issue), with John Garfield.

INTERNATIONAL CINEMA
2nd week. "Quiet Weekend" (Int'l), with Derek Farr and Marjorie Fielding.

ORPHEUM
"The Unsuspected" (W-B), with Joan Caulfield and Claude Rains.

PARADISE
"Each Dawn I Die" (W-B re-issue), with James Cagney and George Brent. Also "Wild Bill Hickok" (W-B re-issue), with Constance Bennett and Bruce Cabot.

PARK-PLAZA
"Whispering City" (E-L), with Helmut Dantine, Paul Lukas and Mary Anderson.

STRAND
"Albuquerque" (Para.), Cinecolor, with Randolph Scott and Barbara Britton. Also "Roses Are Red" (Fox), with Don Castle and Peggy Knudsen.

VOGUE
"Jassy" (E-L), Technicolor, with Margaret Lockwood and Patricia Roc.

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THIRTY-THIRD YEAR OF PUBLICATION 1915-48

Vol. 39, No. 46 TORONTO, CANADA March 13th, 1948

Why Publicly Spank The Baby?

THE National Film Board is a Canadian Government-born and supported baby. Why should this baby continually be subjected to public spankings? Looking over its record of production and service, prior to the War, and during the War years, we have every reason to believe that it has produced excellent short subjects and that it has served Canada well.

It is our opinion that its "Canada Carries On" series is first class. It has had excellent distribution in Canada, through Columbia Pictures; and exhibitors in Canada have paid as much, even more, for this series, than they have paid for short subjects, equally as good, but which have been produced in Hollywood.

It might be a good idea for the Members of Parliament, who, on various occasions, make the National Film Board the subject of Parliamentary debate, to investigate other efforts, of a similar kind, which we have had in Canada, and which were sponsored and supported by Provincial Governments.

Years ago, we had, under the jurisdiction of a Farmer Government, in Canada, a series of Short Subjects produced in Ontario, headquarters in Toronto and at Trenton, for such production. A research of facts and figures would make the present National Film Board baby an angelic and economical child by comparison.

We are all interested, as Canadians, in having Canada on the screen, not only for the good of the people of Canada, but in the public interest. Thousands of Canadians do not know what they should know about Canada, how we live, what we do, what we produce, what we have in natural resources, what we import, what we export. Many of us know very little about any province, but the one in which we live. Thousands of new arrivals, and future citizens, can learn more quickly about Canada, through the Screen, than through any other form of information.

We must admit, that in the past we did not publicize the greatness, the growth, the potentialities of our country. Anyone, who has travelled across the United States, or in Europe, prior to the War years, will tell you that what the world knew about Canada was "null and void", and this goes for England, also. In England, it was not unusual to have what we would consider a quite enlightened person, tell a visiting Canadian, that we nearly froze to death, in snow-drifts, most of the time, that our next-door neighbors were Indians, that the RCMP rode through our streets like an army of Cossacks, that we have still not paid the bond-holders of the Grand Trunk Railway.

We do not know the facts about NFB expenditures, in relationship to production costs and revenue therefrom, we do not know if the National Film Board's operation is top-heavy with expenditures, but looking over the record of our Government, in connection with its Finance, we feel that the National Film Board is not spending this country's money extravagantly, wastefully, carelessly, unnecessarily. We feel that the operation of the National Film Board requires vouchers for expenditures, that someone in our Government examines these vouchers, and that no one is getting away with anything.

The National Film Board started operations from "scratch". The production of motion pictures is a big business, it is an expensive business. NFB's War Record is "tops". An investigation, by competent men, to save operational costs is a reasonable business consideration, but why not investigate, get the facts, get the figures before we blast and publicly spank our Baby?

—EDITOR

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